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国際シンポジウム

「装飾とデザインのジャポニスム」報告書

International Symposium

Japonisme in Design—Its Formation of the Idea and Execution in the Occident

January 2014

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国際シンポジウム

装飾とデザインのジャポニスム

International Symposium

Japonisme in Design — Its Formation of the Idea and Execution in the Occident

開催概要

ジャポニスムにおいて、装飾・工芸やデザインの分野では豊かで多彩な作品が生み出されたにも関わらず、技法や材質が多様なため、その研究は多くの未踏の領域を残しています。今回は科学研究費の研究課題に沿って、西洋各国で、どのような思想のもとにどのような作品が生み出されたのかを国内外の研究者を招いて検証します。

2012年12月15日 | 土 |

10:00-18:00 (開場 9:30)

日本女子大学 新泉山館 大会議室

入場無料 | 事前登録不要 | 使用言語: 日本語・英語 (日英同時通訳)

主催: 日本女子大学文化学科 | 協力: ジャポニスム学会

お問い合わせ: 日本女子大学文化学科 044-952-6922/6910

Programme

開会挨拶	10:00~10:05	Opening Speech
桑 和沙(日本女子大学 学術研究員) 壁紙のジャポニスム	10:05~10:35	KUME Kazusa (Researcher, Japan Women's University) Japonisme of Wallpapers: The Reception of Japan in British Design and Market
—イギリスのデザインとマーケットにおける日本受容	10:35~11:05	Elizabeth KRAMER (Senior Lecturer, Northumbria University) Japonisme and British Women's Art Embroidery for the Victorian Interior, 1870-1900
エリザベス・クレーマー(ノーザンブリア大学 シニア・レクチャラー) ジャポニスムと英国人女性たちのヴィクトリアン・インテリアのための刺繍 1870年から1900年まで	11:05~11:35	Ellen E. ROBERTS (Curator, Norton Museum of Art) Japonisme in American Interior Design
エレン・E・ロバーツ(ノートン美術館 学芸員) アメリカのインテリア・デザインにおけるジャポニスム	11:35~12:05	TEZUKA Emiko (Lecturer, Meisei University) Japonisme and Early 20th Century Design in Japan: Considering the Overseas Industrial Trainees from the Ministry of Agriculture and Commerce
手塚恵美子(明星大学 非常勤講師) 20世紀初頭における日本の図案とジャポニスム —農商務省海外実業練習生をめぐって	12:05~13:10	Lunch
馬淵明子(日本女子大学 教授) リュシアン・ファリーズのジャポニスム—理論と「メゾン」の作品	13:10~13:40	MABUCHI Akiko (Professor, Japan Women's University) Japonisme of Lucien Falize—his theory and the works of the 'maison'
味岡京子(日本女子大学/明治学院大学 非常勤講師) アール・デコにおける日本的要素に関する一考察 —「日本人」工芸家オキンの事績から	13:40~14:10	AJIOKA Kyoko (Lecturer, Japan Women's University/ Meiji Gakuin University) Study on Japanese Elements in the Art Deco — "Japanese" Craftswoman O'Kin's Achievement.
天野知香(お茶の水女子大学大学院 教授) アール・デコ期における漆装飾—ジャン・デュナン	14:10~14:40	AMANO Chika (Professor, Ochanomizu University, Graduate School of Humanities and Sciences) Lacquer Decoration of the Art Deco Period; Jean Dunand
休憩	14:40~14:55	Intermission
高木陽子(文化学園大学 教授) ベルギー・アール・ヌーヴォー期のズグラフィットとジャポニスム	14:55~15:25	TAKAGI Yoko (Professor, Bunka Gakuen University) Sgraffito in Belgian Art Nouveau and Japonisme
池田祐子(京都国立近代美術館 主任研究員) 装飾とフォルムに見られる日本と自然に関する言説 —ドイツの世紀転換期を中心に	15:25~15:55	IKEDA Yuko (Senior Curator, The National Museum of Modern Art, Kyoto) Discourse of Japan and Nature in Decoration and Form — Turn of the Century in Germany
リカル・ブル(バルセロナ大学 教授) デザインにおけるスペインのジャポニスム	15:55~16:25	Ricard BRU (Professor, University of Barcelona) Spanish Japonisme in Design
休憩	16:25~16:40	Intermission
パネルディスカッション 司会=小野文子(信州大学准教授)・藤原貞朗(茨城大学 教授)	16:40~17:55	Panel Discussion Moderators=ONO Ayako (Associate Professor, Shinshu University), FUJIHARA Sadao (Professor, Ibaraki University)
閉会挨拶	17:55~18:00	Closing Speech

※プログラムは変更される場合があります。

Japonisme and British Women's Art Embroidery for the Victorian Interior, 1870-1900

Elizabeth Kramer

In their exploration of Japonisme, art historians have traditionally focused on the connection between two-dimensional media such as Japanese printmaking and Western, particular French, painting, examining how the former served as a catalyst in the development of Modernism in art. Although Japonisme has correctly been viewed as an essential component in the development of modernist pictorial art, the wider influence of Japanese art on design and amateur craft practice has been equally striking but more slow to occupy a central place in scholarly enquiry. In 1991, Toshio Watanabe highlighted the need for such attention in his preface to *Japan and Britain: An Aesthetic Dialogue 1850-1930*, a catalogue aimed at correcting the neglect in art historical studies of art movements developed outside of those in Paris through its consideration of the artistic exchange between Great Britain and Japan.¹⁾ Eight years after the publication of *Japan and Britain* (1999), Akiko Mabuchi similarly asserted that Japonisme was too narrowly focused on the pictorial arts, especially the link between painting and *ukiyo-e* prints.²⁾ She further urged for a more sophisticated view of Japonisme, beyond a mere act of admiration for Japanese art, in which, 'Japonisme constituted the materialization of each creative artist's *interpretation* of Japanese art, a process during which the "original" has been fully digested and assimilated.'³⁾ This paper intends to address the concerns voiced and challenges set by Watanabe and Mabuchi in its focus on a medium traditionally marginalised in Japonisme studies but whose design was nonetheless strongly affected by this cultural exchange: textiles, particularly embroidered items.

This study takes its consideration of this artistic exchange a step further. While Japonist surveys published in the twenty-first century have expanded their remit to look at the ways in which the design of a wide variety of mediums was inspired by the Japanese example, the tendency has been to focus on singular works by known artists or designers, as evidenced in Lionel Lambourne's discussion of decorative mediums such as furniture, fans, parasols and kimonos in *Japonisme: Cultural Crossings between Japan and the West* (2007). An exception is Hannah Sigur's *The Influence of Japanese Art on Design* (2008), which extends its investigation beyond production to consider the consumption and distribution of decorative art in the Japanese style, elucidating the ways in which Japanese wares became available to a wide market, the key players in this process, as well as through an exploration of the Japanese influence on mediums such as stained glass, textiles, ceramics, silver and bronze wares. My paper similarly takes a step away from the traditional narrative of Japonisme in putting aside the discussion of unique works of known artists and designers to consider the use and meaning of Japanese textiles purchased by middle class consumers in their homes as well as needlework inspired by Japanese art and stitched by anonymous women for their homes in Victorian Britain between 1870 and 1900.⁴⁾ While Sigur focuses on the American context, and her starting point is the topic of design broadly, my focus in this paper is the British context, and

my discussion will intertwine a consideration of consumption and amateur craft. While traditional accounts of *japonisme* focus upon and often credit artists, collectors and critics with disseminating their enthusiasm for Japanese art with the wider public, I want to stress the diverse ways in which middle class homemakers came into contact with Japanese art on their own terms.

Despite their marginalisation in Japonisme studies, ornamental Japanese textiles were widely collected, consumed and served as aesthetic and technical models in art, design and amateur craft. In relation to the discussion above, the absence of Meiji ornamental textiles, their collection and consumption in the art historical record can be explained in part by the modernist narrative offered by the traditional canon. The ephemeral nature of textiles is also well known. Ornamental textiles further fell out of taste around the time of the First World War and have been 'relegated to attics and trunks' with few fine examples remaining in esteemed collections.⁵⁾ However, as is apparent from written sources, archives, visual and material culture from the Victorian period, Japanese embroidery was of great interest to a wide range of people in Britain throughout the latter half of the nineteenth century. In 1868 the American painter James McNeill Whistler demonstrated his high esteem for Japanese embroidery in a letter in which he addressed the subject of colour in painting: '... the colours should be embroidered on [the canvas] –in other words the same colour reappearing continually here and there like the same thread in an embroidery; the whole forming in this way an harmonious pattern –Look how the Japanese understand this!'⁶⁾ In an 1874 lecture delivered to the Royal Society of Arts on the subject of the corrective influence that Eastern art, including Japanese art, held for British design, industrial designer Christopher Dresser held up an embellished kimono to demonstrate that ornament should be, 'the expression of a poetic thought, or of a beautiful idea.'⁷⁾ In 1894, the aesthetic journal *Aglaia: The Journal of the Healthy and Artistic Dress Union* encouraged readers to display Japanese textiles within their homes as exemplary to their needlework, stating that, 'it requires the intermediate colour tones of the originals to show the extent to which object-lessons from the Land of the Rising Sun have been foundation stones on which Western developments have been built...'⁸⁾ This paper uses accounts such as the latter to discuss the ways in which Japanese textiles, particularly embroideries, were used and valued within Victorian middle class interiors during the late 19th century. Extant textiles and needlework patterns, retail catalogues, domestic advice relating to home decoration and needlework instruction from books and ladies' journals written with a middle class female readership in mind are the primary sources informing my research. The international symposium *Japonisme in Design* (December 2012) held at Japan Women's University in Tokyo facilitated a comprehensive survey of patterns, needlework advice and advertisements for Japanese embroidered pieces available for purchase or exhibited for instruction in popular British journals, particularly those aimed at a readership of girls and young women, between the years of 1870 and 1900. The research undertaken in relation to *Japonisme in Design* will in turn affect my current research investigating the ways in which Victorian youths experienced or learned about Japan through toys and literature.

During the last quarter of the nineteenth century, advocates of the Aesthetic Movement asserted that beauty and good taste could be demonstrated in everyday objects.⁹⁾ Deborah Cohen has asserted that this proclamation meant that art had become available to middle class consumers for the first time through 'things'.¹⁰⁾ Ideally, 'artistic living' offered the middle class consumers the opportunity to transform their domestic life into a profound aesthetic experience, an experience

formerly confined to the private collection, art gallery, or museum. For example, in the seventeenth and eighteenth centuries, Japanese imports, particularly lacquer ware and ceramics, were primarily available to wealthy collectors. Following the reopening of Japanese ports to trade with the rest of the world in 1858, the decorative art of Japan flooded the British market to such an extent that by 1879 the *Furniture Gazette* claimed that one could not walk 1000 feet in London without seeing something Japanese, demonstrating their accessibility to a wide market.¹¹⁾ They could be viewed or purchased at auctions, museums, galleries, curio shops, warehouses, department stores, Japanese villages and even charity bazaars. For example, the lacquer ware, once available only to the elite, could now be purchased by a wider audience. *The Woman's World* informed its readers that Japanese fans, hand screens, and lacquered trays were being imported into London in vast quantities and were available for purchase from the price of a penny.¹²⁾ Factories and amateur crafters also produced goods imitation lacquer ware as demonstrated by a wooden folding hanging letter rack, which has been painted in black and gold to imitate the look of lacquer (figure 1). This letter rack is an example of an inexpensive, accessible and usable item in the Japanese style that one would see in a Victorian interior.

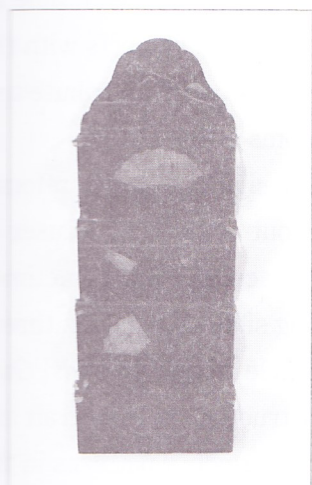
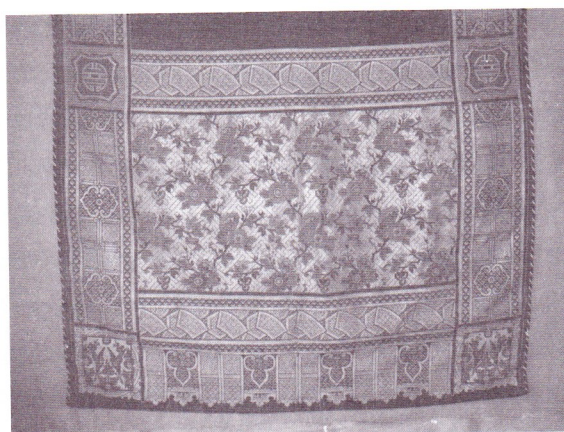


Figure 1: Imitation lacquer ware, folding hanging letter rack, c. 1890. Geffrye Museum of the Home, London.

Japanese wares, including extiles and embroideries, were considered essential ingredients in fitting out artistic interiors. Nineteenth century domestic advice literature and journals¹³⁾ detailed the wide variety of ways in which Japanese objects, including textiles and embroideries, could be used in home decoration to produce bright, colourful accents as aesthetic focal points. In the treatment of large surfaces, Japanese textiles could be used as curtains, portières or wall hangings, replacing stiff and bulky textiles in earlier Victorian interiors. An 1888 article expressed,

The Japanese produce nothing finer, more delicate or more essentially artistic than the silken embroideries which are now being largely used as hangings for drawing rooms and boudoirs and even as portieres, where something light and graceful is preferred to the heavy tapestry-like stuffs which have hitherto been commonly used.¹⁴⁾

Figure 2 depicts a woven Anglo-Japanese portière that is representative of what one might find in a middle class Victorian home. The lower central panel features stylised blossoms superimposed above a key ground with surrounding panels ornamented with geometric patterns –such as overlapping fan motifs (figure 3). Not only does its Japanese inspired design signal its owner's artistic taste,



Figures 2 and 3: Aesthetic portiere in the Japanese style, c. late 1870s/early 1880s and a detail of its lower panel (<http://www.meg-andrews.com/>)

but so to do the aesthetic colours in which it is worked, in which claret and gold predominate. Not only were the design merits of portières important, but so too was their effect. In a drawing-room, traditionally reserved for entertaining or special occasions, the use of portières could theatrically enhance a space as well as the experiences taking place within it, 'where every entrance became an occasion.'¹⁵ In Victorian homes, textiles were often draped in front of or on top of objects with the intent of 'softening edges', providing a general sense of comfort.¹⁶ Portières could contribute to a comfortable, restful environment by muting noise and light from other rooms or the street.

As concerns about hygiene increasingly gripped the attention of design and health reformers in the late-nineteenth century, bulky textiles such as portières fell out of favour because of the dust, grime and odours that they were perceived to trap. The use of screens was sometimes advocated as an alternative, and Japanese screens embroidered in 'glowing silks' and golden thread were highly and frequently recommended in advice literature.¹⁷ An article from *The Girls' Own Paper*, a magazine intended as improving and educational that included instruction on handicraft and was aimed at a readership of girls and young women, details a variety of embroidery patterns in the Japanese style one may wish to use in making one's own holiday gifts. It points out that screens are practical in addition to beautiful, useful as firescreens, table screens or in lieu of doors.¹⁸ Japanese screens were widely available in a variety of materials and styles as demonstrated in contemporary department store catalogues such as Harrod's (figure 4) and AW Gamage Ltd (figure 5) as well as in print advertisements such as that placed by Maple & Co. of London in 1871 (figure 6). The screens depicted in the catalogues include panels of embroidered, woven or painted designs, to suit a variety of purses. The Maple & Co. advertisement, which featured in a popular periodical rather than ladies' or girls' journal demonstrates the wide popularity of these objects. The advertisement boasts an inventory of Japanese screens 'of every description', stressing their singularity and beauty. Rich materials, in this case embroidered pieces stitched in satin and gold thread, were traditionally considered part of the luxury market available only to the very wealthy; but these materials were becoming increasingly available to the upwardly mobile middle classes as inexpensive imports, or imitation mass-produced or hand-made items and were desirable because of their traditional connotations with rare or costly items.

Instructions on crafting objects in the Japanese style for one's home proliferate advice literature. In 1885, *Myra's Journal of Dress and Fashion* published an article advising its readers on how

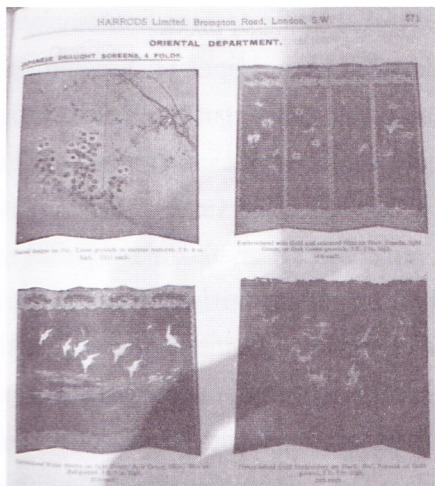


Figure 4: Screens from the Oriental Department, Harrods catalogue (1910)



Figure 5: 'Japanese Curtains and Screens', A W Gamage Ltd catalogue (1909)

FURNITURE **MAPLE & Co.,**
COMPLETE HOUSE
FURNITURE FURNISHING ESTABLISHMENT.
FURNITURE A HOUSE OF ANY MAGNITUDE COMPLETELY FURNISHED IN THREE DAYS. Saving Time, Trouble, and Expense: a great advantage to Country Customers.
FURNITURE AN ILLUSTRATED CATALOGUE FREE.
145, 146, 147, TOTTENHAM COURT ROAD.
FOLDING SCREENS
OF EVERY DESCRIPTION.
JAPANESE SCREENS, A GREAT NOVELTY, UNIQUE AND ELEGANT.
BONTOR and COLLINS, 185, Oxford-street, W.

Figure 6: Excerpt from Advertisement featuring in *John Bull* (1871).

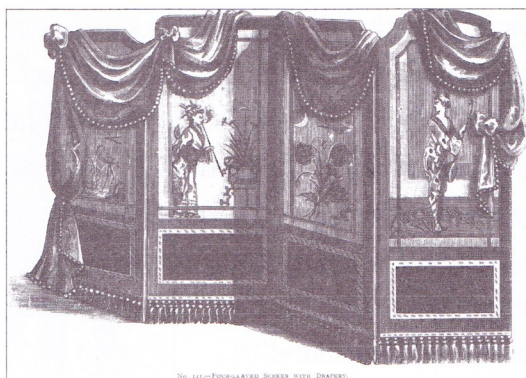


Figure 7: Illustration from "Screens and Screen Making," *Myra's Journal of Dress and Fashion* (1885)

to construct a screen (figure 7). The article encourages its readers to decorate the panels of the screen in 'Japanese' designs executed in coloured embroidery outlined in gold or to select Japanese leather paper for the panels if they were pressed for time.¹⁹⁾

The illustration accompanying the article depicts rather unimaginative 'Japanese' motifs, but motifs that nonetheless would have signalled a 'aesthetic' affiliation to viewers. Japanese beauties in kimono alternate with panels depicting natural motifs including a crane on the far left. Of particular note, a textile has been festooned over the top of the 4-fold screen in the illustration. The draping of textiles within Victorian interiors signified comfort as harsh edges were hidden. Drapery was

also seen as adding a sense of refinement and was an artful practice open to homemakers. Gen Doy has pointed out that a long-established association exists between drapery, art, wealth and taste.²⁰⁾ Nineteenth-century advice writer Mary Eliza Haweis stated with regard to drapery that, '[t]o be healthy and happy, we must have beautiful and pleasant things about us. If we cannot have trees and flowers, mountains and floods, we can have their echoes –architecture, painting, textile folds in changing light and shade.'²¹⁾ To list drapery in the company of architecture and paintings is a bold statement given the longstanding, rigid polarisation of 'fine' and decorative art in the Western tradition. As I have argued elsewhere, advice literature offered very specific instruction with regard to the types of textiles one should purchase for drapery and their use, to ensure that consumers were competent in selecting the most artistic and tasteful materials for decoration within their homes.²²⁾ For example, American domestic advice writer Constance Cary Harrison provided her readers with an extensive list of textiles that could be draped in the decoration of a piano. She recommended

...chiefly used odds and ends of rare embroidery; scarves of India cotton worked in tarnished gold; old Roman scarves; lengths of Japanese brocade in gold and prune and sapphire and scarlet...a bit of Chinese imperial yellow damask...

and continues to cite Chinese, Indian, Turkish, Algerian, Portuguese, Italian and Spanish examples.²³⁾ The significance of this rather exhaustive list lies in its thoroughness. By identifying the distinguishing traits of the textiles of different nations for readers, homemakers could exercise competence in shopping. These textiles were made affordable by the fact that they may be 'odds and ends,' or remnants, of costly textiles.

Remnants could also be incorporated into a variety of textile crafts for the home. In the 1880s, there was a vogue for Japanese or crazy patchwork, which arranged various pieces of fabric in a haphazard way joined by a variety of stitches. Sometimes Japanese motifs were embroidered into fabric or the patches could be arranged to produce a 'Japanese' effect. In the poem 'Chaos-Work', which appeared in the comic paper *Funny Folks* in 1886, a husband dumbfoundedly observes his wife's crazy quilt and asks what it all means. She replies, 'from chaos order will appear- tis thus a calm succeeds a storm; a cosy for the teapot dear. These fragments in good time will form.' Getting into the spirit, the husband expounds, 'Could I upon my travels start, the rarest fabrics art can weave I'd bring you from some Eastern mart. In China and far Japan I'd gather costly stuffs galore, and thus complete the pretty plan of her I evermore adore!'²⁴⁾



Figure 8: 'A Winter Corner', from J. E. Panton, *Nooks and Corners* (1889).

Advice writers went to great lengths to suggest that a limited budget need not limit the artistic decoration of the home, and inexpensive Japanese art wares are frequently incorporated in their examples. Fans and hand screens, including embroidered examples, number among the most popular and affordable objects to be used decoratively in the Victorian domestic interior. They could be displayed together as 'trophyies' or selectively within an arrangement of other decorative objects. An illustration from J. E. Panton's domestic advice book *Nooks and Corners*, trophyies are displayed on the walls, and are discussed as brightening the room in the depths of winter (figure 8).

Despite the detailed and systematic advice available to women on the subject of decorating their homes tastefully, female homemakers were increasingly portrayed as indiscriminate consumers of mass-produced junk associated with the Japan mania. The use and worth of cheap Japanese imports is ridiculed in a cartoon from a comic paper dating 1888, which depicts workers staggering under the weight of a large consignment of Japanese hand screens and the quip, 'What can they be for?' (figure 9). Designer J. Moyr Smith directly attacked the *Art at Home* series, a series of commercially successful and relatively inexpensive domestic advice books intended to educate middle and lower-middle class women in matters of taste with regard to home decoration. He complained 'everyone aspiring to a name for taste had her mantelpiece befrilled, draped, and furnished with a convenient apron or curtain . . . Japanese fans were sputtered over the walls, sometimes on the ceilings as well...' and attributes such distasteful displays to female intuition confused with knowledge.²⁵ This dismissive attitude continues to hold some currency in current art and design historical enquiry, although its connotations are less directly related to nineteenth century issues of gender, power and cultural capital. For example, Linda Zatlin has argued,



Figure 9: Comic from *Fun* (1888)

As with any fad...the fashion for Japanese trappings was a superficial engagement. It demanded no emotional investment nor any time for reflection on the country from which the parasol or lantern came. It merely required the expenditure of a few shillings on a spur of the moment purchase to enable one to own something exotic.²⁶

The discussion above refutes Zatlin's dismissal and demonstrates the important role such consumption played in projecting oneself or family as tasteful through the artistic decoration of one's home.

Careful scrutiny of the instructional literature and patterns aimed at amateur needlewoman producing needlework for their own home further demonstrates the dissemination of sound design

principles practiced by British design reformers such as Christopher Dresser or William Morris and clearly expressed in popular journals further demonstrating the shallow nature of the aforementioned criticism. The conventionalisation of natural motifs as appropriate to the forms that they are intended to embellish without removing the vitality from such forms, as well as the use of harmonious colours schemes, are emphasised again and again, and Japanese examples are frequently held up as examples of excellence. Retailers took note of the educational role that Japanese art was seen as playing in the home. For example, an advertisement for oriental embroideries from Gregory & Co. stated that its stock could 'serve as models for showing fitness in design and for harmonious arrangement of colour' (figure 10).²⁷⁾

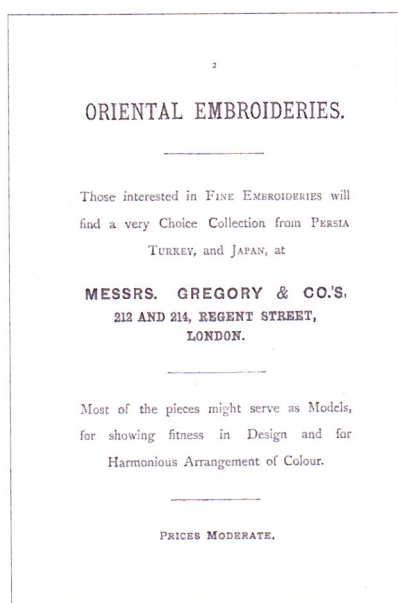


Figure 10: Gregory & Co. Advertisement

The establishment of art embroidery in the 1870s, for which Japanese art was exemplary, further allowed women, particularly amateur needleworkers, to engage with notions of beauty and taste in their own creations for the home. As the Aesthetic and Arts and Crafts Movements had challenged and blurred the line between the rigid Western hierarchy of 'fine' and decorative art, many declared embroidery as art and sought to elevate it to its former glory. *Opus Anglicanum*, ecclesiastical embroidery produced in England between 900 and 1500, became the standard measure of excellence to which English embroiderers were encouraged to aspire, in a sense reclaiming their internationally renowned embroidery heritage.²⁸⁾ However, this idealised period had long since passed and few extant examples remained so alternative models had to be called upon, and Japanese embroidery was frequently cited.

Japanese embroidery was held up as the example *par excellence* for satin stitch and laid and couched work, all techniques strongly associated with *Opus Anglicanum*. For the latter, Japanese gold thread was reputedly the best available.²⁹⁾ Liberty & Co. of London marketed Japanese gold thread, as, 'the best quality and warranted not to tarnish.'³⁰⁾ *Woman's Handiwork in Modern Homes* stated that, 'gold is rarely absent from [Japanese] work –these thorough artists comprehending its importance in beautifying silken surfaces'.³¹⁾

The way in which Japanese embroidery employed colour was also held up as exemplary to amateur needleworkers. An 1889 article claimed that the Japanese, '... have the power of

combining the richest and most brilliant tints into delicious harmonies . . . anything like mere gaudiness in colour is eschewed by the fine sense of the Japanese . . .'³²⁾ The possession and display of Japanese textiles within the home was believed to encourage them to produce harmonious colour combinations in their own embroidery.

Although the technical execution, stylised design and colour were praised in the embroidery of other Eastern nations, critical commentators signalled out the ability of the Japanese artist to portray a sense of vitality when stylising nature as exemplary. The lively depiction of cranes in an early twentieth-century *fukusa* demonstrates the type of embroidered object available to someone on a limited budget (figure 11). Harrison commended the way in which Japanese artists depicted nature conventionally yet with a freedom of expression stating: 'This is why a Japanese screen in the house is a liberal education to the follower of art-needlework'.³³⁾



Figure 11: Detail of *fukusa*, early 20th century from Elizabeth Kramer's collection

The inspirational role that Japanese art played in Britain is apparent in needlework instruction in women's and girls' journals. Sometimes examples of Japanese textiles or other mediums were illustrated as instructive, as demonstrated in an example from an 1880s issue of *The Girls' Own Paper*, which included designs for two hand screens in the Japanese style (figure 12). These drawings are not highly detailed but crucially depict the stylisation of natural motifs, appropriate to the flat forms that they embellish. In addition to their Japanese-style motifs, the written directions for constructing these hand screens offer readers advice on achieving artistically tasteful yet affordable objects. The author recommends working on satin in satin stitch and outlining in gold or satin thread –materials that signalled luxury and taste and with which Japanese embroidery was closely identified. The author further advises using a handle of black wood in imitation of a lacquered or ebonised handle, a cost effective alternative in sourcing materials. Special attention is further given to recommending 'artistic' colours to readers: 'If very pale blue or green silk or satin be used, the stems should be worked in dark brown, and the flowers in white silk; it will thus have a very pretty Japanese effect...'

In 1890, the *Girls' Own Paper* illustrated an embellished kimono, notably decorated in stylised floral motifs (figure 13), as well as three Japanese *mon* (figure 14) meant to be used as motifs in amateur needlework.³⁴⁾

Given their elegant conventionalised design, *mon* were widely called upon for design inspiration. Japanese design manuals and books of *mon* were widely available for purchase in Great Britain

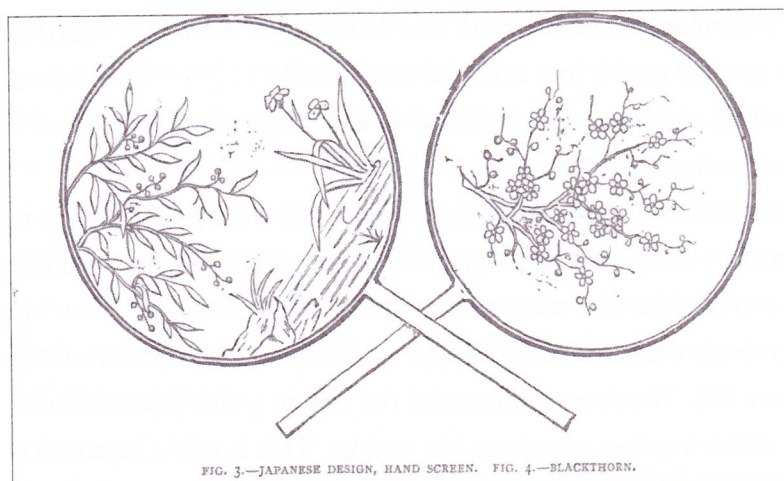


Figure 12: Embroidery pattern from *The Girl's Own Paper* (c. 1880s)

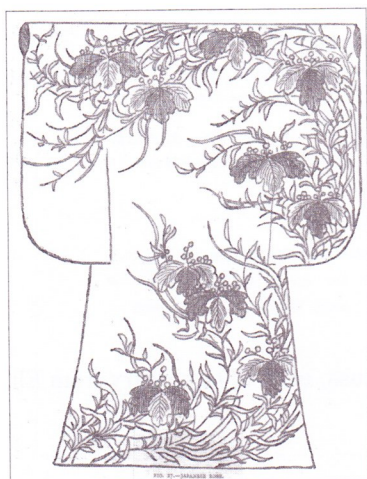


Figure 13: 'Motives from Old Japanese Embroideries for English Needleworkers', *The Girl's Own Paper* (1890)



Figure 14: 'Motives from Old Japanese Embroideries for English Needleworkers', *The Girl's Own Paper* (1890)

from the 1870s.³⁵) Such books were purchased by designers, as can be seen in a page of actors' crests designed by Shigenobu (c. 1855) contained in William Burges' 1858 album *Polychromy*, as well as in illustrations from Dresser's *Japan: Its Architecture, Art and Art Manufactures*, published over twenty years later in 1882. Their inclusion in amateur needlework instruction again demonstrates an amateur knowledge of how the Japanese example was meant to elevate British embroidery artistically. Similarly, ladies' and girls' magazines presented *mon* or patterns derived from *mon* to their readers as inspirational in other textile handicraft instruction, as demonstrated in a crochet pattern from 1883 (figure 15). The scalloped lace of the crochet pattern is likened to both 'beautiful old church windows' and the 'quatrefoil wheel in Japanese embroidery'.³⁶) This description conflates different times and cultures, however as explained previously, few examples of *opus anglicanum* remained and the process and conditions under which it was created were lost to the distant past, Japanese embroidery was turned to as an appropriate model for this lost process. Writers on the subject of embroidery stated that the needlework of the Orient was produced under the same conditions as old English work, and served as an appropriate model.³⁷) Amateur needleworkers even had the opportunity to observe Japanese embroiderers practicing their art in Britain at Japanese villages.

These were commercial venues intended as entertainment that transplanted and exhibited Japanese dwellings, shops, tea-houses and people in the West. At the Japanese Villages, the public was invited to watch Japanese people at work in 'authentic' settings from whom they could purchase wares. Japanese villages such as the 1885 village at Albert Gate, Hyde Park, attracted wide interest, and a number of references to them appeared in women's journals, such as the *Lady's Pictorial*, which advertised, 'Fresh arrivals from Japan, Five Streets of Houses and Shops constructed and peopled by the Japanese, who may be seen engaged in their various occupations as in their own country'.³⁸⁾ *The Queen* included a full-page illustration of the Japanese Village featuring the buildings, people and activities that one was likely to find, including embroidery work.³⁹⁾ A second article in *The Queen* describing the Japanese Village singled out embroidery as of primary interest to women: 'The shop for embroidery is besieged by ladies while that in which the ivory, mother-of-pearl, and wood is carved and the metal chased for inlaying cabinets, &c., is chiefly affected by the men'.⁴⁰⁾

The conflation of Japanese and English needlework is demonstrated again in a pattern for a cushion, composed of stylised roses and hawthorn blossoms and intended to be worked in satin stitch (figure 16). The article from an 1887 issue of the *Girls' Own Paper* advises its young reader to employ 'delicate shades of red, pink, blue, and green, such as one sees on old china plates' to achieve an 'artistic appearance'.⁴¹⁾ The authors further states that this designed cushion calls to mind 'a revival of old days, and the result is not unlike a specimen of handiwork as might have been produced by an industrious dame of the early eighteenth century, though both in design and execution it is somewhat Japanese in style'.⁴²⁾ These parallels were reinforced through exhibitions, such as the 1881 Royal School of Art Needlework's exhibition of Ancient Needlework which featured British examples such as a bishop's robe from 1218 alongside modern Japanese embroideries.⁴³⁾ Despite dislocations of time and place, Japanese work in materials, style and execution was ideally equated with the bygone embroidery of old England.

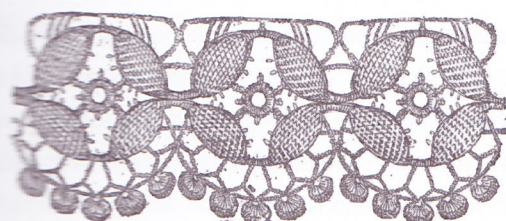


FIG. 6.

Figure 15: 'Fancy Braid Crochet', *The Girl's Own Paper* (1883)

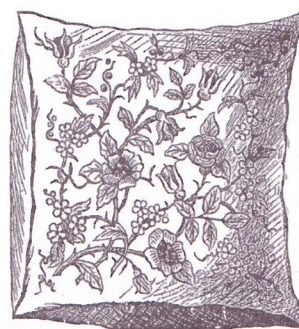


FIG. 5.

Figure 16: 'Art Needlework', *The Girl's Own Paper* (1887)

This paper set out to analyse the relationship between Japonisme and textile consumption and design, particularly embroidery, in Victorian Britain. Rather than focusing on the work of named designers, the spotlight has been on elucidating the many ways in which middle class consumers used Japanese textiles to decorate their homes and the meanings of such decoration in Victorian Britain. It also demonstrated the importance that Japanese art played as an exemplar for amateur embroidery, arguing that this artistic exchange was informed by sound design principles. These

principles were demonstrated to be taught at an early age in a survey of Anglo-Japanese needlework designs featured in *The Girls' Own Paper*, intended for a readership of girls and young women.

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- 1) Toshio Watanabe, 'Preface', *Japan and Britain: An Aesthetic Dialogue 1850-1930*, ed. Sato Tomoko and Toshio Watanabe (London: Lund Humphries, 1991), p. 11. See also Toshio Watanabe, *High Victorian Japonisme* (Bern: Peter Lang, 1991), pp. 13-16, in which he expands upon this need.
 - 2) Akiko Mabuchi, 'Introduction', *Japanese Art and Japonisme 1* (Bristol; Tokyo: Ganesha Publishing, 1999), p. v.
 - 3) Mabuchi, 'Introduction', p. vi.
 - 4) I have explored these topics further in Elizabeth Kramer, 'Japanese inspiration and the "art" of Victorian art needlework', *Textile*, ed. L Hulse, 2009-10, pp. 19-27 and Elizabeth Kramer, 'From Specimen to Scrap: Japanese kimono and textiles in the British Victorian Interior, 1875-1900', *Material Cultures in Britain, 1740-1920*, eds. John Potvin and Alla Myzelev (Ashgate, 2009), pp.129-148.
 - 5) Hiroko T. McDermott and Clare Pollard, *Threads of Silk and Gold: Ornamental Textiles from Meiji Japan* (Ashmolean Museum, 2012), p. 6. A recent acquisition of ornamental textiles (embroidered, dyed, woven and appliquéd) from the Meiji period was made for the Kiyomizu-Sannenzaka Museum. Before making their way to Kyoto, these were exhibited alongside examples from prestigious British collections at the Ashmolean Museum of Art History and Archaeology in the exhibition *Threads of Silk and Gold*, which ran from 9 November 2012 to 27 January 2012. It is hoped that this exhibition and collection will draw attention to this neglected field of cultural and artistic exchange between Japan and the rest of the world.
 - 6) James McNeill Whistler, *Whistler on Art*, ed. Ed Thorp (Washington, D.C.: Smithsonian Institution Press, 1994), p. 35.
 - 7) Christopher Dresser, 'Eastern Art and its Influence on European Manufacture and Taste', *Journal of the Society of Arts* (6 February 1874), pp. 211, 214. He also called upon the examples of a Chinese cloisonné bowl and Japanese porcelain bowl to demonstrate how Eastern ornament expresses an idea through conventionalised form. He used the example of the Chinese bowl and the same kimono in addition to Persian rugs to demonstrate this same point in a lecture given in America. See Christopher Dresser, 'Art Industries', *The Penn Monthly* (January 1877), pp. 21-4.
 - 8) Anon, 'On the Progress of Taste in Dress', *Aglaia: The Journal of the Healthy and Artistic Dress Union* (Autumn 1894), p. 27.
 - 9) For further discussion see Stephen Calloway and Lynn Federle Orr, ed., *The Cult of Beauty: The Aesthetic Movement 1860-1900* (London: V&A Publishing, 2011) and Elizabeth Aslin, *The Aesthetic Movement: Prelude to Art Nouveau* (London: Ferndale Editions, 1981).
 - 10) Deborah Cohen, *Household Gods: A History of the British and Their Possessions* (New Haven: Yale University Press, 2006), p. 65.
 - 11) Anon, 'Japanese art', *Furniture Gazette* 12 (1879), p. 22.
 - 12) Anon, 'Japanese Art Wares', *The Woman's World* (1888), p. 94.
 - 13) Victorian domestic advice literature touched upon a variety of subjects, including domestic economy (furnishing, needlework and dressmaking), servants, domestic medicine and childcare and etiquette. A

- survey of this literature can be found in Dena Attar, *A Bibliography of Household Books Published in Britain 1800-1914* (London: Prospect Books, 1987).
- 14 Anon, 'Japanese Art Wares', p. 95.
 - 15 Katherine Grier, *Culture & Comfort: People, Parlors, and Upholstery 1850-1930* (Amherst, Mass., London: University of Massachusetts Press, 1988), p. 257.
 - 16 See Grier's extensive discussion of how the use of textiles in the domestic interior between 1850 and 1930 related to ideas of culture and comfort in *Culture & Comfort: People, Parlors, and Upholstery 1850-1930* (Amherst, Mass., London: University of Massachusetts Press, 1988). Unfortunately, Grier does not include much detail on Japanese textiles in home decoration, since she feels that they have received too much credit; she focuses instead on Turkish textiles, see p. 188. Margaret Ponsonby also comments on the use of drapery to soften rooms and how this was viewed as a feminine concern in 'Ideals, Reality and Meaning: Homemaking in England in the First Half of the Nineteenth Century', *Journal of Design History* 16, 3 (2003), p. 201.
 - 17 Mrs. Orrinsmith, *The Drawing-Room: Its Decoration and Furniture* (London; New York: Garland Publishing, 1978 [Reprint of London: Macmillan and Co., 1877]), pp. 77-8.
 - 18 Helen Marion Burnside, 'Holiday Needlework', *The Girls' Own Paper* (date unknown, [c. 1880s]), pp. 60-1.
 - 19 Anon, 'Screens and Screen Making', *Myra's Journal of Dress and Fashion* (1 March 1885), p. 129.
 - 20 Gen Doy, *Drapery: Classicism and Barbarism in Visual Culture* (London: I. B. Tauris, 2002), p. 20.
 - 21 Haweis, *The Art of Decoration* (London: Chatto & Windus, 1881), p. 6.
 - 22 Kramer, 'From Specimen to Scrap' pp. 134-5.
 - 23 Constance Cary Harrison, *Woman's Handiwork in Modern Homes* (New York: Schribner's Sons, 1881), pp. 176-77.
 - 24 Anon, 'Chaos-Work', *Funny Folks* (1886)
 - 25 J. Moyr Smith, *Ornamental Interiors: Ancient and Modern* (London: Crosby, Lockwood and Co, 1887), pp. 79-81.
 - 26 Linda Gertner Zatlin, *Beardsley, Japonisme and the Perversion of the Victorian Ideal* (Cambridge: Cambridge University Press, 1997), p. 46.
 - 27 Advertisement in the back cover of Elizabeth Glaister, *Needlework* (London: Macmillan, 1880).
 - 28 See Roszita Parker, *The Subversive Stitch: Embroidery and the Making of the Feminine* (London: The Woman's Press Limited, 1984), pp. 40-59 for a detailed discussion on this topic.
 - 29 See L. Higgin, *Handbook of Embroidery*, ed. Lady Marian Alford (London: Sampson Low, Marston, Searle, and Rivington, 1880), p. 80; Mrs. B. Townend, *Talks on Art Needlework* (London; Glasgow: Collins' Clear-Type Press), p. 23; Mrs. B. Townend, *Art Needlework Made Easy* (London: George Newnes, Limited), p. 81; and E. Masters, *The Gentlewoman's Book of Art Needlework* (London: Henry & Co., 1893), pp. 67-8; and May Morris, *Decorative Needlework* (London: Joseph Hughes & Co., 1893), p. 66.
 - 30 See Liberty & Co., *Catalogue of Liberty's Art Fabrics* (London, 1883), p. 17.
 - 31 Harrison, *Woman's Handicraft in Modern Homes*, p. 53.
 - 32 Mary Reed, 'A Chat about Japanese Dress', *The Woman's World* (1889), p. 559.
 - 33 Harrison, *Woman's Handicraft in Modern Homes*, p. 151. Designers and critics such as Christopher Dresser and Lewis Day also listed the attributes of freedom of expression, excellence in depicting nature in conventional design as distinguishing characteristics of Japanese art.
 - 34 Burnside, 'Holiday Needlework', pp. 60-1.
 - 35 Stuart Durant, *Ornament From the Industrial Revolution to Today* (Woodstock, NY: Overlook Press, 1986), p. 170.
 - 36 Anon, 'Fancy Braid Crochet', *The Girls' Own Paper* (1883).
 - 37 M. S. Lockwood and E. Glaister, *Art Embroidery* (Marcus Ward & Co., 1878), p. 73.

- 38) Anon, 'Japan in London', *Lady's Pictorial* (2 May 1885), p. 402. See also Anon, 'The Japanese Village Show', *The Queen* (24 January 1885), p. 92.
- 39) Anon, 'The Japanese Village Show', p. 92. An 1886 catalogue produced for a Japanese Village brought to Boston declared embroidery, ' . . . to be the ruling passion of the Japanese race.' See Japanese Village Company, *Explanation of Japanese Village, and its Inhabitants* (New York: J. B. Rose & Co., 1886), p. 18.
- 40) Anon, 'Japanese at Work in their Village', *The Queen* (28 February 1885), p. 227.
- 41) Helen Marion Burnside, 'Art Needlework', *The Girl's Own Paper* (22 Oct 1887): p. 53.
- 42) Burnside, 'Art Needlework', p. 53.
- 43) Anon, 'Ancient Needlework', *The Ladies' Treasury* (1 May 1881), p. 282.